RCA VICTOR Record Review

THE MAGAZINE OF [illegible]CT AND COMMENT

OCTOBER
1946

See Pages 8 and 9

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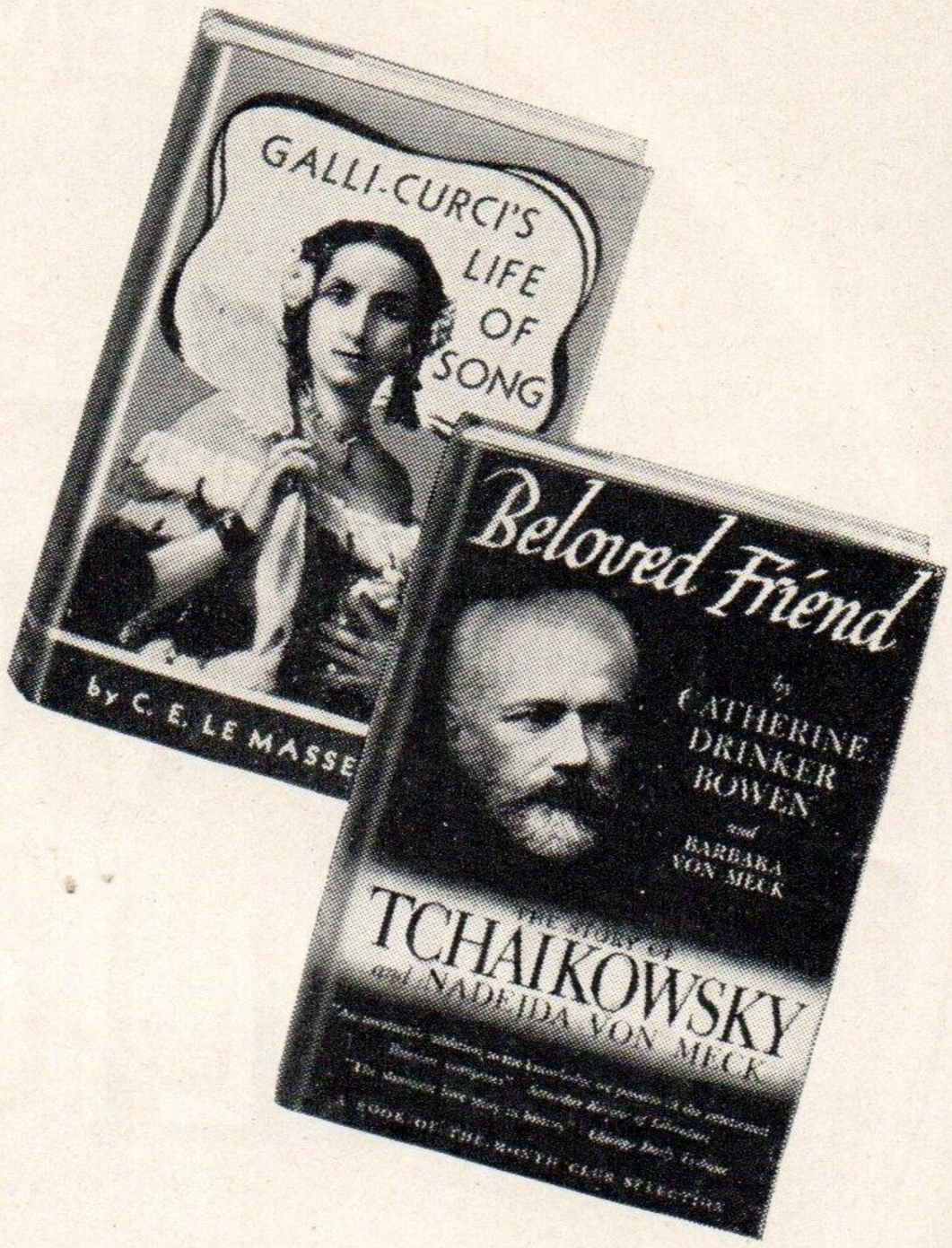
RCA VICTOR
Record Review
THE MAGAZINE OF MUSICAL FACT AND COMMENT
OCTOBER, 1946
VOL. 9, NO. 6

Books on the Musical Horizon

Galli-Curci's Life of Song—A Biography

C. E. Le Massena
Published by Paebar

The story of one of the most beloved of operatic figures is told in an intriguing manner by an eminent writer, composer and musicologist. C. E. Le Massena, in his biography of the great Galli-Curci, unfolds this tale of an amazing career—a career unique in musical history. Few were qualified to undertake such a task; few knew the prima donna so well as the author himself. The picture he paints of one of the supreme artists and one of the great ladies of all time is a fascinating one!



Beloved Friend—The Story of Tchaikovsky and Nadejda von Meck

Barbara von Meck and Catherine Drinker Bowen
A Dover Publication

Some years ago, the tale of this strangely beautiful phase of Tchaikovsky's life appeared to entrance lovers of his music and readers in general. It is the story of his romance with his adoring patroness, Madame von Meck, a romance confined to letters alone for thirteen years. It is the story of the influence of this woman on his life, on his music and on himself—one of the most poignant and pathetic personalities of all time. Translations of these letters, made by Barbara von Meck, granddaughter of Madame von Meck, form the material from which Catherine Drinker Bowen has woven a compelling narrative.

The book is issued by the Dover Library, a branch of Dover publications, which is presenting significant books in the fields of music and the related arts. These books, in revised editions, are considerably lower in price than the originals, which are out of print and in great demand.

Betty R. Schoenfeld
Editor

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RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

J. M. Williams
Manager

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Fritz Kreisler

KREISLER: CONCERTO IN C (In the style of Vivaldi)

Included as final side in this album:

CHANSON LOUIS XIII and PAVANE (In the style of Couperin)

Fritz Kreisler, Violinist
Victor String Orchestra
Victor Symphony Orchestra
Donald Voorhees, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1070

Two 12" RCA Victor Records **$2.85 List Price ▲**

Kreisler

as Composer and Artist

Violinist Records his Concerto in C

THE dignified and beloved figure of Fritz Kreisler has reached the hearts of millions of music-lovers for nearly four decades. It is a rare privilege to hear him perform his own works, a privilege that has been superbly realized in his latest offering for RCA VICTOR. With the sterling support of Donald Voorhees and the Victor String Orchestra, Kreisler brings us two of his own compositions, both of which have a rather fascinating history.

Back in 1935, Olin Downes, critic for the *New York Times*, was engaged in the preparation of program notes for a concert to be given by Yehudi Menuhin. Included on the program was Kreisler's *Transcription of Praeludium and Allegro* by the sixteenth-century Italian composer, Pugnani. Mr. Downes, in his effort to locate the original manuscript for purposes of comparison, was unsuccessful. He therefore approached Kreisler—and a secret, guarded for a period of thirty years, was revealed to startle, shock and cause instant and universal controversy in the world of music.

The composer-violinist confessed that his so-called transcriptions of violin works by more or less obscure sixteenth, seventeenth

(*continued on page 7*)

▲ Suggested list price exclusive of excise tax.

GRIEG: SYMPHONIC DANCES, OP. 64
(Based on Norwegian Themes)

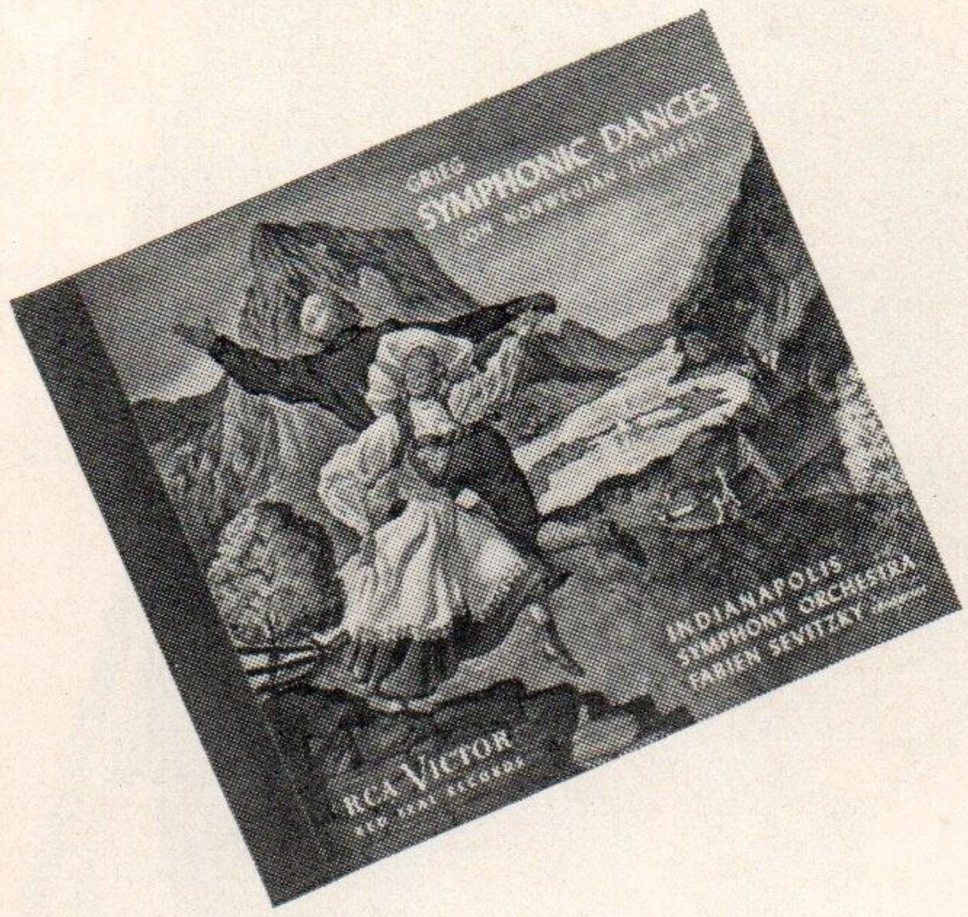
Included as final side in this album:

LIADOFF: BABA YAGA, OP. 56
(Tone Picture on a Russian fairy tale)

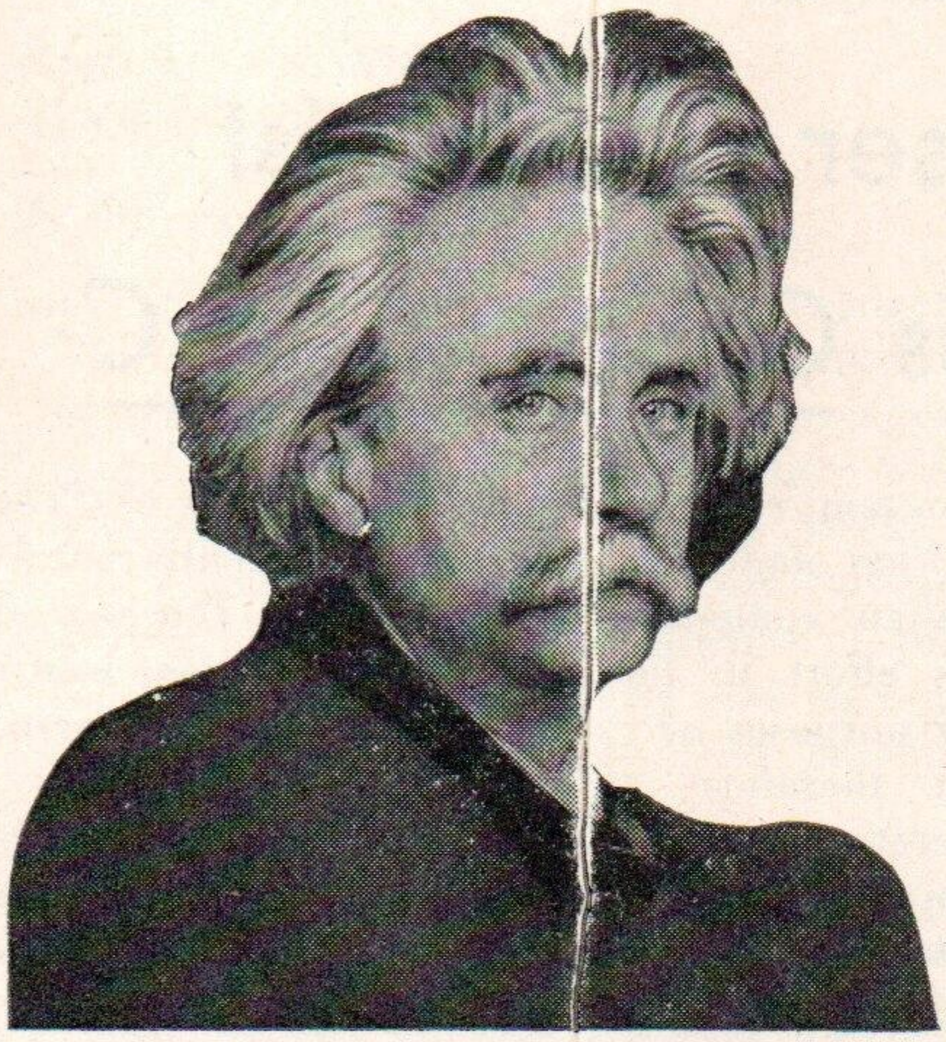
Indianapolis Symphony Orchestra
Fabien Sevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1066

Three 12" RCA Victor Records $3.85 List Price ▲

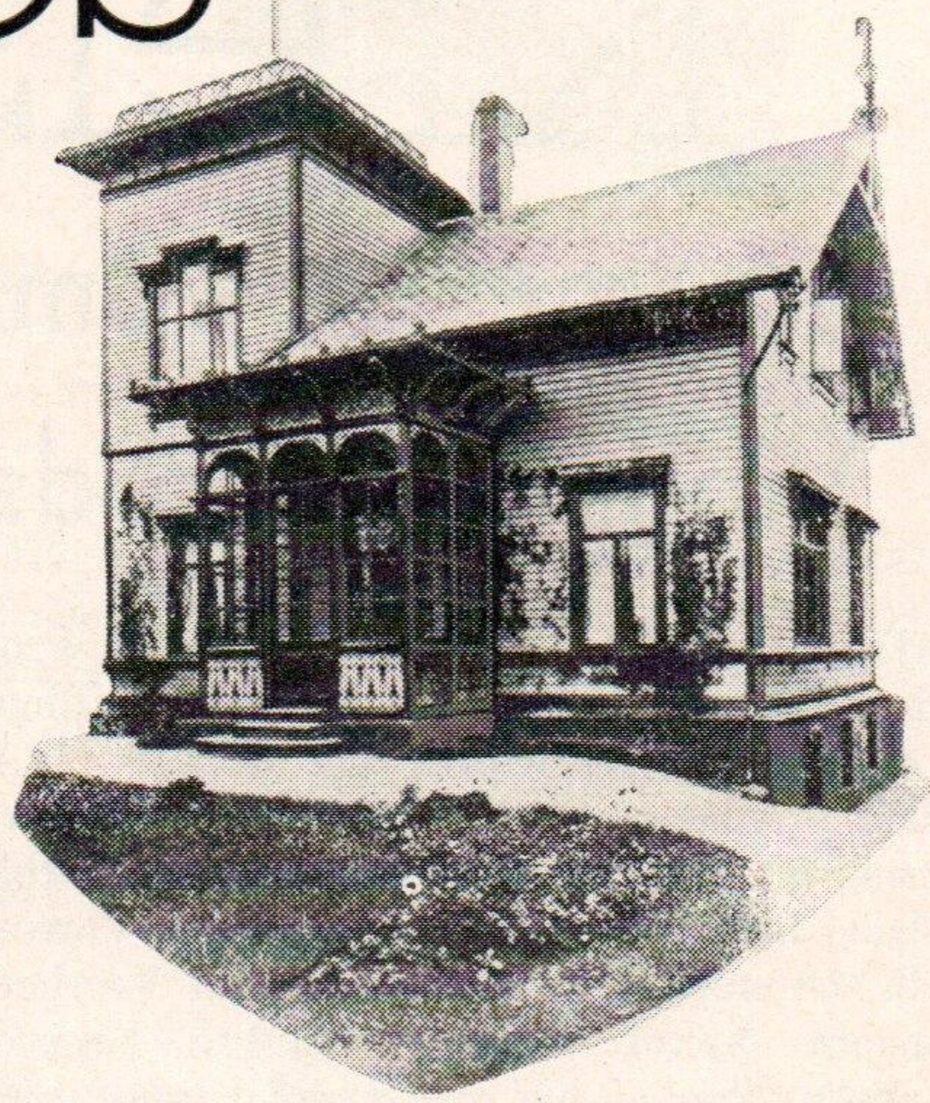


Grieg Symphonic Dances



*Edvard Hagerup Grieg**

*Reproduced from *Modern Composers of Europe*, by Arthur Elson, by permission of the publisher, L. C. Page & Company, Inc.



(The Bettmann Archive)

Troldhaugen

 ▲ Suggested list price exclusive of excise tax.

Fabien Sevitzky

Sevitzky conducts vivid music of the north

FROM Norway, land of crystal beauty and song, of smiling meadows and majestic fiords, emerged the voice of Edvard Grieg, to sing with wondrous tonal colors the mystery and spirit of his country. It was the folk-soul of the Norwegian land that Grieg recorded, the exquisite charm and simplicity of a noble people whose roots belonged to the cold wilderness and to the pine-scented beauty of the richness that is Norway.

It was this folk-soul in Norwegian themes that Grieg built upon in his *Symphonic Dances*, weaving into them and investing them with the hallmark of his own genius. For, as one writer has put it, "The silk of which Grieg's pieces are woven is dyed in the traditional colors, but the silk itself is his own production."

These four *Symphonic Dances*, Op. 64, were originally written as two-piano music, and were subsequently scored for full orchestra. Emerging from the rustic villa, *Troldhaugen*, which Grieg had built for himself in 1885, it is music that literally breathes the spirit of the Norwegian country-folk and landscape that surrounded him. Here, near the picturesque little town of Bergen, his birthplace, the man destined to create a national musical literature for his Norway, was to compose this vivid and engaging work.

The dances have no program and are constructed as follows: I. *Allegro moderato e marcato;* II. *Allegretto grazioso;* III. *Allegro giocoso;* IV. *Andante—Allegro molto e risoluto.* Under the gifted artistic direction of Fabien Sevitzky, the Indianapolis Symphony Orchestra performs the work with the buoyancy and color, the grace and dynamic vivacity that have become the keynote of this grand body of musicians. In revealing the tender lyricism and charm of Grieg's music, Dr. Sevitzky and his orchestra offer a performance the caliber of which has characterized all their recordings for RCA VICTOR.

Dorothy Kirsten

sings

Victor Herbert Melodies

(Photographed by Falk)

Victor Herbert

Dorothy Kirsten

THERE was something electric in the air when the broad, lovable figure of Victor Herbert stepped to the podium to conduct one of his own operettas, something infectious about the way the whole frame of this Dublin-born American would vibrate to the rhythm of his music. Generally, after the first-act curtain had been lowered, cheering audiences tossed their hats and screamed their bravos till they were hoarse. This was history being made in the theatre, golden moments that can never be forgotten by the generation that lived them.

While the Herbert operetta is definitely dated and has been replaced for the most part by streamlined musical comedy, a Herbert melody is something else again. For his songs are irresistible—and just as the magic of them stole into cafés and into romantic hearts not too long ago, so today they live with renewed charm and freshness for the delectation of millions.

The refreshing style of lovely Dorothy Kirsten lends itself with superb grace to the nostalgic gems contained in this album. For this exclusive RCA VICTOR recording artist, a natural in the field of operetta, has been blessed not only with youth, beauty and an abundance of charm, but with a soprano that has made Met audiences sit up and take notice.

Miss Kirsten is supported by Russ Case and his orchestra and chorus. One of the album's unique features is the streamlined touch of

Mr. Case and the style of his arrangements. You'll particularly like *Indian Summer* which Dorothy actually croons in this up-to-date version.

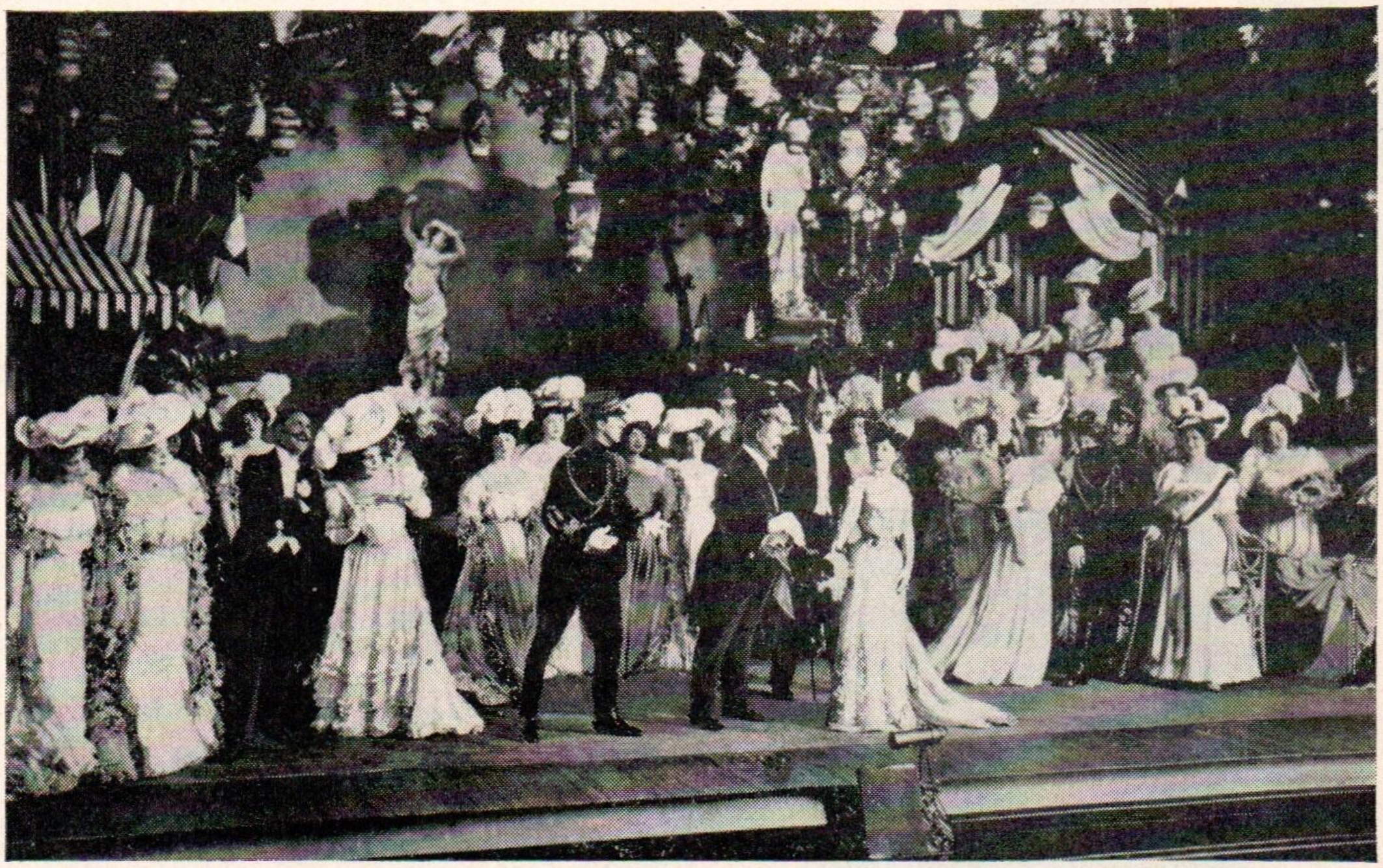
The selections involved in the album are from works embracing a period of two decades in the career of Victor Herbert—twenty years of unbelievable melody-making that included the following hits: *The Fortune Teller*—1898; *Mademoiselle Modiste*—1905; *The Red Mill*—1906; *Naughty Marietta*—1910; and *Orange Blossoms*—1922. And if you're a Herbert fan, you'll cherish each song, be it the intoxicating spirit of *Romany Life* or the soft romance of *A Kiss in the Dark*.

DOROTHY KIRSTEN SINGS VICTOR HERBERT MELODIES

Kiss Me Again "Mademoiselle Modiste" (Lyrics by Henry Blossom)
Moonbeams "The Red Mill" (Lyrics by Henry Blossom)
Indian Summer (Lyrics by I. Dubin)
'Neath The Summer Moon "Naughty Marietta" (Lyrics by Rida Johnson Young)
A Kiss in the Dark "Orange Blossoms" (Lyrics by B. G. DeSylva)
Romany Life "The Fortune Teller" (Lyrics by Harry B. Smith)
Dorothy Kirsten, Soprano, with Russ Case and His Orchestra and Chorus

MUSICAL MASTERPIECE ALBUM M-1069

Three 12" RCA Victor Records $3.85 List Price ▲



(The Bettmann Archive)

Scene from "Mademoiselle Modiste"

Kreisler records concerto

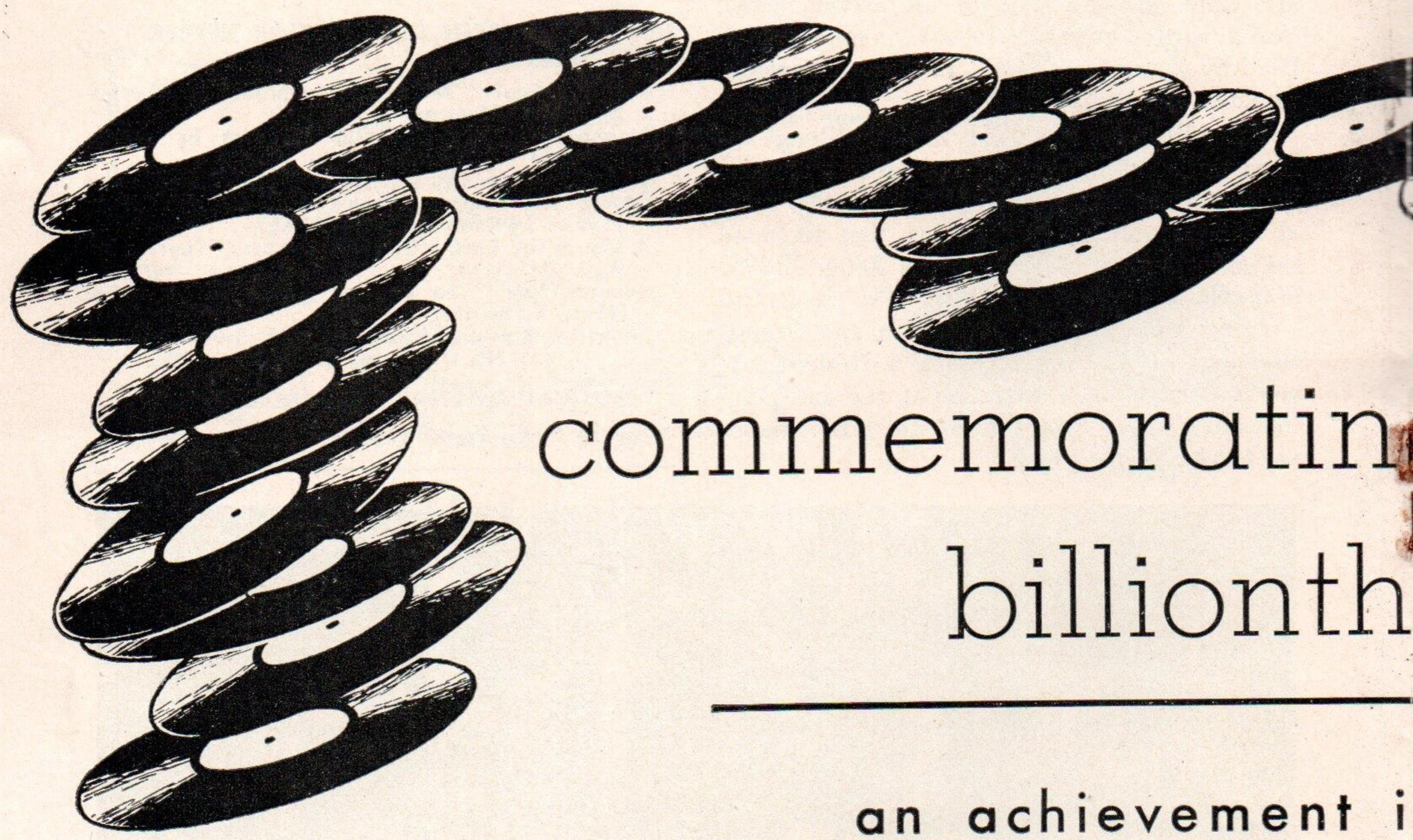
(*continued from page 3*)

and eighteenth century composers, works known as "Classical Manuscripts", to which he had attached such names as Pugnani, Couperin and Vivaldi, were, in reality, his own. Kreisler had found it "inexpedient and tactless" to repeat his own name endlessly on programs; moreover, he had wished to expand his own repertoire. Hence, the publication of fourteen works under bogus names—works that soared to dazzling heights of popularity. Actually, there were several colleagues of Kreisler who knew his secret—and they kept it for him for years!

There was great indignation on the part of many critics, plus a tremendous controversy seldom matched in the history of music. But after the excitement died down, it was generally admitted that regardless of the ethics involved in the case, the music was original and the music was good!

The *Concerto in C* and the *Chanson Louis XIII and Pavane* are from Kreisler's original group of Classical Manuscripts. The former, subtitled *In the Style of Vivaldi*, was published in 1927. The Chanson *Louis XIII and Pavane* (subtitled *In the Style of Couperin*), was published in 1910. Both compositions are filled with the grace and the enchanting dignity of eighteenth century music.

▲ Suggested list price exclusive of excise tax.



commemoratin billionth

an achievement i b

Frank M

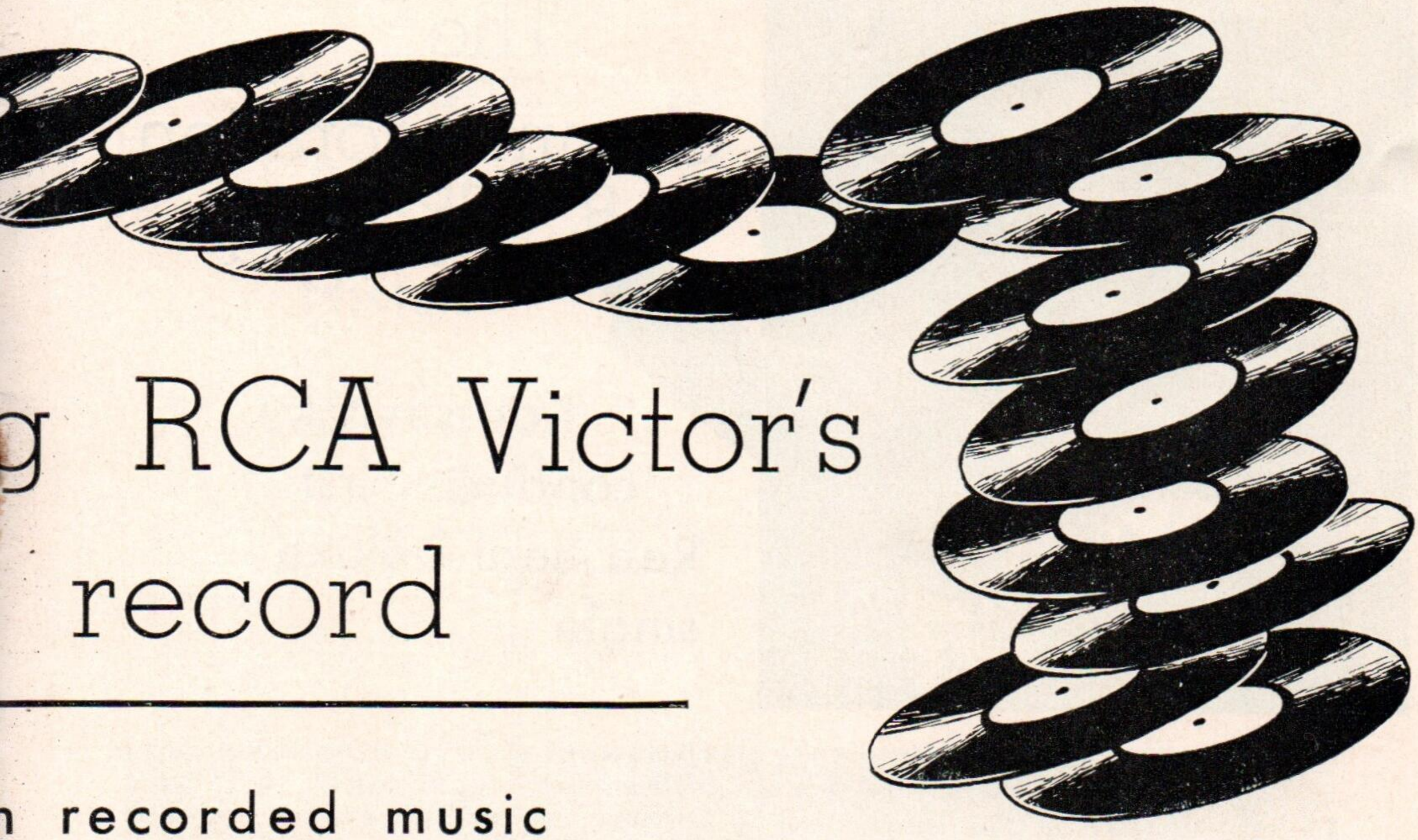
Executive Vice President In C

OF real significance to music lovers everywhere is the milestone in phonograph record production reached by RCA VICTOR this month with the pressing of the one billionth RCA VICTOR record.

This billionth record is a symbol of the widespread appreciation and enjoyment of music—greater today than at any other time in our country's history—and stimulated in some measure by phonograph recordings. This billionth record is evidence that music—whether it be classical or popular—is now the happy possession of music lovers in even the most isolated areas—thanks to the familiar phonograph disc which provides "music you want, when you want it."

RCA VICTOR is proud to have played a part in bringing about this increased enjoyment of a great art by making available the finest in recorded music during the past 45 years.

Glancing back, we see that recorded music has come a long way since 1906 when the



g RCA Victor's record

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Folsom

harge of RCA Victor Division

world-famous tenor Enrico Caruso set the pace by recording his great voice for VICTOR. In the years that followed, the world's greatest artists of concert and opera have impressed their enduring performances on RCA VICTOR records.

To bring the performances of these artists into the homes of the nation and the world with fidelity, RCA VICTOR scientists and sound engineers have through the years continuously worked to improve the quality of sound recording and sound reproduction. One of these advances was the first non-breakable, high fidelity plastic phonograph record for home use. This RED SEAL DELUXE RECORD provided the concert-hall quality and clear reproduction which music lovers have long desired. RCA VICTOR is going forward toward greater heights through constant technical and manufacturing improvements — to provide lovers of music with continuously more satisfying recordings by the world's greatest artists.

The Commemoration Record

Koussevitzky conducts First Red Seal Deluxe single

Serge Koussevitzky

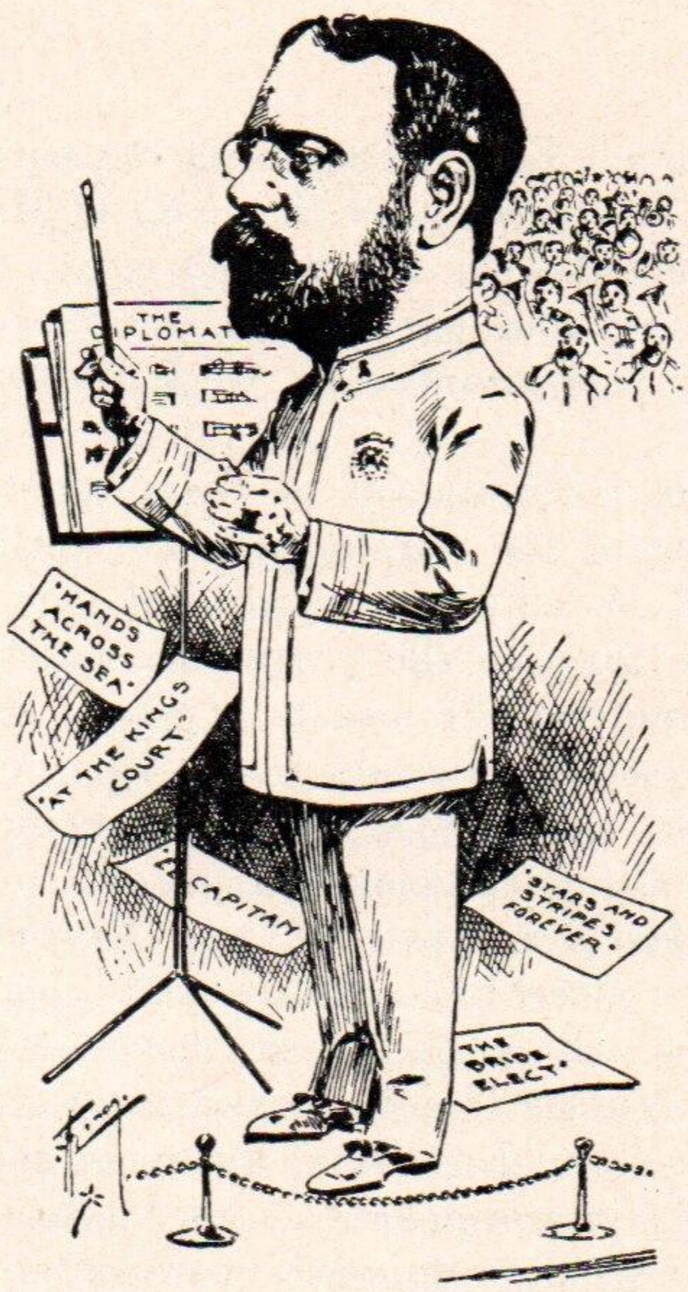
IN commemoration of this gigantic event, Serge Koussevitzky and the Boston Symphony Orchestra fittingly offer a dramatic and stirring performance of one of John Philip Sousa's most exciting marches. *Stars and Stripes Forever* is one of those electric thrillers that never fail to bring the house down—and the colorful resources of the world's leading orchestra, under the inspired direction of its famed conductor, certainly do it justice!

Backed with the equally stirring *Semper Fidelis,* this record, in its glowing, ruby-red color, is one that represents the ultimate in achievement for RCA VICTOR. From the standpoint of performance, recording and manufacturing, here is a single disc to be treasured. In addition to the blood-tingling reading given the music itself, plus the fabulous reproduction and beauty of a vinylite recording, this release is equally important for the great significance it will carry in the history of recorded music!

About Sousa

The great American bandmaster and composer was born in 1854 and died in 1932. He was the son of a Portuguese father and a Bavarian mother. At the age of sixteen, Sousa, a violin and harmony student, became an orchestra leader who lent his talents to variety theatres. From 1880 to 1892, he was the colorful leader of the band of the United States Marine Corps. In 1892, however, he resigned to organize his own band, a body of musicians whose fame spread throughout the world.

Decorated by kings, honored by governments, Sousa lived to witness the acclaim offered him by a devoted public. Certainly he raised the standards of band music—and produced, in his own inimitable style, the most exciting and vivid marches ever written!

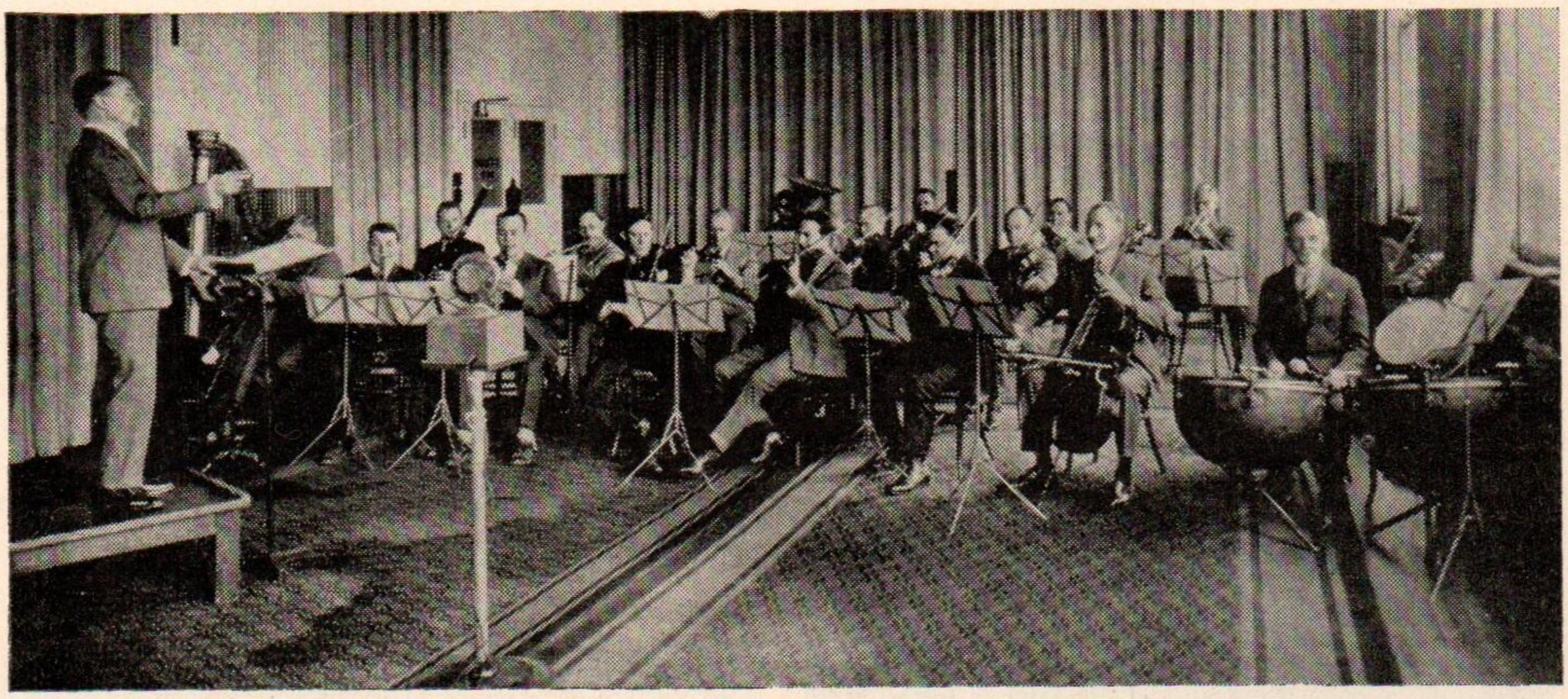


(The Bettmann Archive)

Sousa Conducting His Band

Highlights of Recording History

Here is a photograph of a scene in an early recording studio. Rosario Bourdon, famous VICTOR *musical director, is conducting. The musicians are bunched closely together before the acoustical horn so that they hardly have enough room to play. Instruments are regrouped so that those which are weakest in volume are closest to the horn. Some instruments have to be played from high chairs. The number of instruments which could be recorded at one time was definitely limited. Orchestras of only twenty pieces presented tremendous problems. In order to record the violin special horn attachments had to be used.*



▲ *The date of this photograph is approximately 1930. Rosario Bourdon again conducts the Victor Orchestra in the Camden studios. The scene is that of an early electrical recording.*

Scene taken from a control booth a decade and a half later. Tommy Dorsey is recording, benefited by modern up-to-date methods of faithful sound reproduction. ▶

Popular Hits of the Day

Three new stars welcomed by RCA Victor

The Dardanelle Trio

The Dardanelle Trio has been signed to an exclusive RCA Victor Recording contract, it was recently announced by J. W. Murray, Vice-President in charge of RCA Victor Record Activities. Headed by Dardanelle, a lovely lady of exceptional talent, the group has waxed its first number for the company—*After You Get What You Want You Don't Want It*, backed with *Boogie in B*.

The Dardanelle Trio

The contract comes right on the heels of the Dardanelle Trio's successful nine-month engagement at Manhattan's Copacabana. Dardanelle herself, singer, pianist, vibraharpist, composer and arranger, was a scholarship winner at Louisiana State University. She married bandleader Marvin Scott while featured with his orchestra as pianist and vibraharpist. Later, Dardanelle developed her own trio, which included bass and guitar. Enhanced by her drawling southern vocals, this group's particular style is sure to be a smash hit on discs!

Herbie Fields Signs Contract

The ex-G.I., whose army band broadcast from Fort Dix during the war, has also been signed to an exclusive RCA Victor recording contract. Before the war, Herbie had organized a group of musicians. They were spotted by the army and offered the chance of entering the service as a unit, thereby becoming the first band in the service to get a coast-to-coast wire.

Herbie hails from the famed Raymond Scott Quintette. After being discharged from the army, he joined the Lionel Hampton band, where he scored a smash success. He left the band and gathered together many of the boys who had been a part of his army group. Bookings at the Palladium and later at Loew's State Theater on Broadway followed, giving his fans much to talk about. It was inevitable

Herbie Fields

that recordings should follow—and we proudly offer his first two discs: One is the famed *Jalousie*, backed with *Among My Souvenirs*. The other, *Guess I'll Get the Papers (And Go Home)*, has a vocal refrain by Herbie himself. On the reverse side is *There's Nothing the Matter with Me (That a Kiss Can't Cure)*, with a sweet refrain by Marianne Dunne.

Mary Lou Williams

For a long time, New York's Cafe Society Uptown and Downtown buzzed, tingled and cheered over the music of Mary Lou Williams. Her boogie-woogie smacks of true greatness in America's traditional music—and her orchestral arrangements have achieved fine recognition from such masters as Benny Goodman and Duke Ellington. As a composer, this No. 1 among women jazz musicians has written such numbers as *What's Your Story, Morning Glory; Little Joe from Chicago;* and *Satchel Mouth Baby*.

Mary Lou, incidentally, who hails from Pittsburgh, Pa., began her musical studies with the classics, but switched, under the influence of Earl Hines, to jazz. RCA Victor is exceptionally proud to welcome this vibrant personality—and we await her first release expectantly.

Mary Lou Williams

New RCA VICTOR POPULAR RECORDS

20-1960 I LEFT MY HEART IN MISSISSIPPI
(Ben Ellison)

TOO MANY IRONS IN THE FIRE
(Johnny S. Black)
The Ginger Snaps with Orchestra

20-1950 WALKIN' AWAY WITH MY HEART

WHAT DID YOU PUT IN THAT KISS
Betty Hutton with Joy Lilley and His Orchestra

20-1951 THE WOODCHUCK SONG
Vocal Refrain by Tex Beneke and the Crew Chiefs

PASSE
Vocal Refrain by Lilian Lane
Tex Beneke and the Miller Orchestra

20-1957 BLOWTOP BLUES

IT'S BAD WITH MY MAN AND ME
Lil Green and Her Orchestra

20-1952 OUT CALIFORNIA WAY
(from the Republic motion picture, "Out California Way")

YOU'RE GETTING TIRED OF ME
Sons of the Pioneers

20-1972 THE THINGS WE DID LAST SUMMER

MORE NOW THAN EVER
Vaughn Monroe and his Orchestra
Vocal refrain by Vaughn Monroe and the Moon Maids

20-1973 I'VE JUST GOT TO BE A COWBOY

(I'LL RIDE) ACROSS THE PURPLE SAGE
Bill Williams and The Pecos River Rouges

20-1974 RECKLESS RIDER BLUES

LOOK ON YONDER WALL
Jazz Gillum, Blues Singer with Piano, Big Maceo; Guitar, Leonard Caston; and String Bass, Alfred Elkins

20-1979 JUST A LITTLE TALK WITH JESUS
(Cleavant Derricks)

ON THE JERICHO ROAD
(Donald S. McCrossman)
Harmoneers Quartet

20-1978 THE WHOLE WORLD IS SINGING MY SONG
(Mann Curtis-Vic Mizzy)

APRIL SHOWERS
(B. G. DeSylva-Louis Silvers)
Dennis Day
with Russ Case and his Orchestra

Erskine Hawkins Holds Contest

In conjunction with Erskine Hawkins's current personal appearance tour, a contest is being held for purposes of acquiring a song title for a new number he has written. Object of the title is association with some city, town or borough in the U. S. A. Erskine is searching for a title that will do for some spot in the country what *Tuxedo Junction* did for a little town in Georgia.

Incidentally, Erskine's band has received an offer from New Orleans' Mardi Gras officials to play the annual affair. This will mark the first occasion that a non-white group has so participated.

Hear the latest offering of the "Twentieth Century Gabriel" — *After Hours*, a splendid example of what Hawkins calls "Azure Rhythm".

Erskine Hawkins

Italian Love Ballads Sung by Lombardi

From the Italian Department of RCA VICTOR's International Section, we offer two beautiful love songs presented by one of America's best-loved Italian tenors—Stefano Lombardi. He sings *Cerci Di Te* (*Perduto Amore*) (*In Search of You*) (*Lost Love*) and *Tu Solemente Tu* (*You, Only You*). Beautifully arranged, this is music that will necessarily appeal to lovers of melody with a distinct Italian flavor.

Lombardi's recording of the well-known *Mama* instantaneously made him one of the most popular Italian singers in the country. A later disc, *Canzone Amara* and *Che Malaspina* further enhanced his popularity. The new record will surely be a superb addition for admirers of his vocal style.

Stefano Lombardi

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	Nov.	Feature Title	Album Number	¶List Price
2600	1	Grofe: Grand Canyon Suite *Toscanini-NBC Sym. Orch.*	DM-1038	$4.85
2601	4	99th Anniv. of Mendelssohn's Death Mendelssohn: Concerto in E Minor *Menuhin-Enesco-Orch. des Conc. Colonne*	DM-531	$4.35
2602	5	Premiere performance, in Cologne, of Strauss: Till Eulenspiegel's Merry Pranks *Koussevitzky-Boston Sym. Orch.*	DV-1	$4.85
2603	6	Reubke: Sonata for Organ in C Minor *Biggs*	DM-961	$3.85
2604	7	Haydn: Symphony No. 102 in B-flat *Koussevitzky-Boston Sym. Orch.*	DM-529	$3.85
2605	8	A Treasury of Grand Opera *Warren-Albanese-Swarthout-Melton. etc.*	M-1074	$4.85
2606	11	20th Anniversary of Sound Film A Cole Porter Review *David Rose-Orchestra*	P-158	$2.75
2607	12	Stokowski Plays Bach Bach's 250th Anniversary Album *Stokowski-Philadelphia Orch.*	DM-243	$5.85
2608	13	Death of Rossini Three Rossini Overtures *Toscanini-BBC Sym. Orch. and Philh. Sym. Orch. of N. Y.*	DM-825	$4.85
2609	14	Birth of Aaron Copland Copland: Appalachian Spring *Koussevitzky-Boston Sym. Orch.*	DM-1046	$4.00
2610	15	Bach: Sonata in E *Landowska-Menuhin*	DM-1035	$3.85
2611	18	Beethoven: "Sonata Appassionata" *Rubinstein*	DM-1018	$3.85
2612	19	A Night at the Opera *Peerce-Victor Chorale and Orch.*	Single Records	
2613	20	Bernstein: "Jeremiah" Symphony *Bernstein-St. Louis Sym. Orch.*	DM-1026	$3.85
2614	21	Glazounoff: The Seasons *Dorati-Dallas Sym. Orch.*	DM-1072	$4.85
2615	22	Cole Porter: Night and Day *Allan Jones-Orchestra-Chorus*	M-1033	$4.85
2616	25	Tchaikovsky: Concerto in D *Heifetz-London Philh. Orch.*	DM-356	$4.85
2617	26	Rachmaninoff: Concerto No. 2 *Rubinstein-Golschmann-NBC Symphony Orchestra*	DM-1075	$5.85
2618	27	Art Songs *Flagstad-Maynor-Crooks-Kipnis*	Single Records	
2619	28	Victor Herbert Melodies *Kirsten-Russ Case Orchestra*	M-1069	$3.85
2620	29	Strauss: Don Quixote *Feuermann-Philadelphia Orch.*	DM-720	$5.85

"THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.)
Albert Lea, Minn.	KATE	1450	11:00
Anderson, S. C.	WAIM	1230	(Varies)
Asheville, N. C.	WNCA		10:30
Baltimore, Md	WCBM	1400	10:00
Bellingham, Wash.	KVOS	790	3:30
Boston, Mass.	WBZ	1030	11:30
Carthage, Ill.	WCAZ	1080	2:35
Charlottesville, Va.	WCHV	1240	11:30
Charleston, S. C.	WCSC	1390	10:30
Cleveland, O.	WTAM	1100	*12:00
Columbia, S. C.	WIS	560	11:30
Concord, N. H.	WKXL		(Varies)
Cordele, Ga.	WMJM	1490	8:00
Denver, Colo.	KOA	850	11:30
Des Moines, Iowa	KSO	1460	11:05
Detroit, Mich.	WJLB	1400	1:05
Dubuque, Iowa	KDTH	1370	3:30
Duluth, Minn.	WEBC	1320	2:00
Fort Wayne, Ind.	WOWO-FM	1190	8:00
Honolulu, T. H.	KGU	760	9:00
Iowa City, Iowa	WSUI	910	8:00
Jacksonville, Fla.	WPDQ	1270	10:30
Jefferson City, Mo.	KWOS	1240	3:00
Lafayette, Ind.	WBAA	920	8:00
Lexington, Kentucky	WKLX		9:15
Los Angeles-Hollywood, Cal.	KFWB	980	11:30
Madison, Wis.	WHA	970	8:30
Manchester, N. H.	WMUR	610	11:15
Marion, Ohio	WMRN	1490	10:30
McComb, Mississippi	WSKB	1230	7:30
Nashville, Tenn.	WSM-FM	650	9:00
New Haven, Conn.	WNHC	1340	10:30
New Orleans, La.	WDSU	1280	10:35
New York	WNEW	1130	9:00
Norman, Okla.	WNAD	640	2:15
Omaha, Neb.	KOIL	1290	(Varies)
Pensacola, Fla.	WCOA	1370	11:05
Philadelphia, Pa.	KYW	1060	(Varies)
Pittsburgh, Pa.	KDKA	1200	(Varies)
Portland, Ore.	KWJJ	1080	6:30
Portsmouth, N. H.	WHEB	750	7:15
St. Petersburg, Fla.	WSUN	620	10:15
Salt Lake City, Utah	KUTA	570	10:30
Salt Lake City, Utah	KDYL	1320	12:00
San Francisco, Cal.	KPO	680	10:30
Savannah, Ga.	WTOC	1290	11:30
Spencer, Iowa	KICD	1240	11:00
Springfield, Mass.	WBZ-A	1030	11:30
Stevens Point, Wisc.	WLBL	930	2:30
Toccoa, Ga.	WRLC	1450	10:30
Valdosta, Ga.	WGO	1450	11:30
White Plains, N. Y.	WFAS	1230	4:15
Youngstown, Ohio	WFMJ	1450	11:15

Average program is 30 minutes in length, Monday through Friday.

*A.M

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